



With a \$250,000 weekly budget, "Thicke of the Night," the comedy-variety talk show starring Alan Thicke, is MGM/UA's answer to late night programming.

berry Shortcake, Care Bears and the Get Along Gang with Kenner and Poochie with Mattel.

"Inspector Gadget," a new \$12 million first-run animated series of half-hour cartoons premiered in fall, 1983. "Rock Palace," a weekly rock 'n' roll show, had cleared 100 stations by its Jan. 15 debut. LBS will also have a first-run animated strip based on the comic strip character Heathcliff available for fall, 1984.

The recently formed LBS Sports division will again distribute the \$400,000 Greater New Orleans PGA Golf Classic live March 25. LBS is handling advertising sales for "Fame," "Too Close For Comfort," "Hee Haw" and other first-run syndication shows.

"When I founded the company seven years ago I was at Grey [Advertising] and involved with network buying and even then the networks were arrogant," says Mr. Siegel. "Costs were skyrocketing and there was an opportunity to find some alternatives. I was working with Procter & Gamble on things like 'Andy Williams' and 'Sha Na Na' and thought that if someone like them [P&G] evaluates this [barter] as a good alternative to network television, so will everybody else. If we price a show right and get the right clearances, we can sell it at rates anywhere from 15% to 33% less than the networks."

"Some stations have some objections to barter but more and more are coming into it because of the need for first-run programs. Shows like 'Entertainment Tonight,' 'Fame' and 'Solid Gold' wouldn't have made it without advertiser support. They couldn't have gotten off the ground if they had been strictly on a cash basis."

D.L. Taffner/Ltd.

Don Taffner had built a nice business selling foreign programs such as "Skippy, the

Bush Kangaroo" from Australia and "World At War" from England to American tv stations, when he had the idea to edit a group of hour-long comedy shows from Britain's Thames Television down to a series of half-hours for American syndication. Say hello to "Benly Hill."

"Yes, it amazes me," says Mr. Taffner, president of New York-based D.L. Taffner/Ltd., of the broad comic who titillates 130 markets with low comedy and necklines to match. "It took us a couple of years to get enough stations to pay the cost of editing it down to half-hours."

"People were reluctant at first because of the British humor but when you look at it he's very visual. It's almost like watching a silent movie," says Mr. Taffner. "I'm knocking wood and saying I hope it lasts another couple of years. They still make two or three hours a year, and every few years we put them together, edit them to half-hours and add them to the package."

D.L. Taffner, which has grown from a single three-person office

10 years ago to offices in four cities with more than 40 employees, has also sold such British products as "Rumpole of the Bailey," "Reilly: Master of Spies," "Edward and Mrs. Simpson" and "Voyage Around My Father" to PBS or to Mobil for its ad hoc specials network.

Furthermore, D.L. Taffner is going full circle on its British connection. "One thing we've tested and that is very interesting is that since 'Three's Company' has been such a success in syndication, we're in the marketplace with 'Man About the House,' the British show that it was based upon," says Mr. Taffner. "We call them the

"... the network is going to have to develop something for late night or they're not going to have an audience."

"Thames Originals."

The company is also involved in the distribution of "Too Close For Comfort," the comedy series that was canceled by ABC. D.L. Taffner will produce the show for syndication.

Multimedia

Back in 1967, Don Dahlman and Phil Donahue were a couple of guys pounding out a living in Dayton, O.

Mr. Donahue was the host of a daily talk show on WLWD-TV that featured heavy audience involvement. Mr. Dahlman was station manager. While Mr. Donahue was blitzing his competition in Dayton, the show began a slow climb to syndication success.

"It was very difficult selling it at first," recalls Mr. Dahlman. "Every local program director said, 'I can do that show myself.' We said, 'Sure you can do that kind of show, but you don't have Donahue.' All we had to sell were the fabulous numbers and eventually it took off."

By 1974 "Donahue" was estab-

lished and had moved to Chicago independent WGN, where it built to its present base of 98% national coverage by 1976. The show moved across town in 1982, to CBS-owned-and-operated WBBM-TV, because WGN, a superstation, was pumping the show live into 5 million cable homes, often competing with "Donahue" in syndication and with no revenue for those additional markets.

"Donahue" is sold on a cash-plus basis, with Multimedia getting cash in addition to withholding two minutes for national commercial sales. "After 16 years in television his ratings are higher this year than ever before and they continue to grow a little bit," says Mr. Dahlman.

Greenville, S.C.-based Multimedia bought WLWD and its syndicated properties ("Donahue," "The Bob Braun Show"

and some "Young People's Specials"), and Mr. Dahlman moved to Multimedia as vp-sales and shortly became president of Multimedia Entertainment, the company's producing and syndication division.

For the past six years, Multimedia has produced and distributed three country music half-hours, "Pop Goes the Country," "Austin City Limits Encore" and "Music City USA," plus a bevy of one-hour and two-hour country music specials featuring the likes of the Statler Brothers, Ray Charles, Louise Mandrell and the "Music City News Country Awards Show."

Multimedia also clears about 90% of the country including the NBC &o stations for its monthly half-hour "Young People's Specials" series.

Second wind

Future off-network series (fall availability)

1984

Half-hours

	Episodes	Distributor
Archie Bunker's Place*	97	Embassy
Benson	90	Columbia
Diff'rent Strokes	104	Embassy
SCTV	156	Blair

Hours

Trapper John, M.D.	154	20th Century
Dallas	107	Lorimar
Hart to Hart	112	Columbia
Police Story	105	Columbia
Here Come the Brides*	52	Sandy Frank
Greatest American Hero**	42	Lexington

1985

Half-hours

Facts of Life	90+	Embassy
That's Incredible	165	MCA TV
Too Close for Comfort	85	Taffner

Hours

Dynasty	85+	Metromedia
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1986

Half-hours

None

Hours

Falcon Crest	96	Lorimar
Fall Guy	96	20th Century
Magnum, P.I.	112	MCA TV

1987

Half-hours

None

Hours

Hill Street Blues	94	Victory
Knots Landing	118	Lorimar

1988

Half-hours

None

Hours

Simon & Simon	90+	MCA TV
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Note: Chart includes network series with availability dates, but does not include other series that distributors have not set dates for, such as "Cheers."

*January, 1984, start.

**April 1984, start.

Source: Ronald Krueger, president, TelCom Associates.



"Donahue," the controversial and successful Multimedia syndicated property, is sold on a cash-plus basis and receives 98% national coverage.

Lucy's legend leaves lots of loot

By William Mahoney

There was a time in television history when turning on the tv set and seeing Lucille Ball was no more surprising than turning on the tap and getting water.

The zany redhead began charming audiences with her high jinks when "I Love Lucy" made its premiere on CBS on



"Lucy's" popularity seems never ending, already spanning three decades.

Oct. 15, 1951. It continued its success years later with two spinoffs, "The Lucy Show" and "Here's Lucy," as well as a number of "Lucy" specials. Many of the shows are available in various incarnations in syndication today.

"I Love Lucy" was a ratings success from the start. During the show's first prime time season, it placed third in A.C. Nielsen Co.'s average prime time season ratings, scoring a 50.9.

It earned the honor of being Nielsen's top-rated show in four of the six seasons it was on the air. The furthest the show slipped from the No. 1 spot was to second place during the 1955-56 season, when it was bumped by "The \$64,000 Question."

The last original "Lucy" show

William Mahoney is editorial assistant with Electronic Media, a sister publication of ADVERTISING AGE.

aired May 6, 1957, but the success of the series continued for many years to follow. Lucy and her television—and real life—husband, Desi Arnaz, decided to end the show to decrease their workload. However, it was apparent long before then that "Lucy" would live to become tv's first real rerun goldmine.

The phenomenal television success actually originated on radio. "I Love Lucy" developed from a 1950s radio show, "My Favorite Husband," starring Lucille Ball. When Lucy and Desi were making final negotiations with CBS to bring the radio show to tv, they were asked when they would be moving to New York from Los Angeles to begin shooting.

This posed a problem. Lucy and Desi enjoyed living in Los Angeles and weren't too fond of the idea of commuting to New York to shoot the show, as was customary at the time.

At this time, Desi made a suggestion to film the show on 35mm film—the way movies were filmed. Instead of producing inferior quality kinescopes (films from tv monitors), Desi's notion involved making prints and sending them to participating tv stations.

An industry trend was born.

The decision to film "Lucy" instead of shooting it live made it syndication's first valuable property. It became the first show with high-quality prints of each episode available for endless reruns, hence endless revenues.

In January, 1953, just over a year after the filming was implemented, *Newsweek* commented, "With it [film], sponsors can ignore the networks and their cable costs and slot their shows only in the towns where they want to sell their products." The statement proved prophetic for the tv industry.

"Lucy is one reason why 20% of all network shows are already on film," *Newsweek* said.

The journey down the lucrative syndication road began as early as 1954. Red-hot network

ratings produced spectacular cost-per-thousand figures—\$3.50 to \$4.50 per household—for the show's original sponsor, Philip Morris Inc.

Because of this, CBS asked approximately \$40,000 for reruns, about as much as Philip Morris was paying for originals.

After two years, Philip Morris dropped its network sponsorship of "Lucy" to concentrate on spot tv buying.

The show, nevertheless, continued to be a powerful advertising vehicle by scoring unprecedented audience figures. The episode that aired on Jan. 19, 1953, in which Lucy gave birth to Ricky, scored an astonishing 88.1 Nielsen rating and 92.2 share, attracting about twice as many viewers as the inauguration of President Dwight Eisen-

hower the next day. One estimate at the time placed "Lucy's" audience figure at about 44 million and Ike's at about 20 million.

More than 32 years later, there seems to be no end in sight for "Lucy's" syndication success.

According to Viacom Enterprises, which has held the syndication rights to all 179 episodes of "Lucy" since 1971, the show still commands an average weekly audience of 1.8 million.

Nielsen Station Index's Cassandra ranking of syndicated programs listed "I Love Lucy" as airing in 57 markets. It recorded 50% coverage of the U.S. during the November sweeps last year, with an average 2.2 rating and a 10 share. The Cassandra report places it at the 39th spot among situation comedies.

Viacom says "Lucy" has been sold to stations in 94 markets with a potential coverage of 75% of the nation. The difference between this figure and Cassandra's represents the number of stations that have purchased "Lucy" but were resting the show to air it at another time of the year.

The series is also still airing in 27 foreign markets, including Australia, Bangladesh, Bermuda, Mexico, Greece, Arabia, Singapore and, most recently, London.

The worldwide success of "Lucy," more than three decades after its network debut, makes one think that the mischievous redhead and her bongo-playing husband were among the first to foresee the pile of gold at the end of the syndication rainbow.

Redhead's red hot ratings

Where "I Love Lucy" ranked in the ratings

October, 1951-April, 1952		October, 1952-April, 1953	
1. Arthur Godfrey's Talent Scouts	CBS	1. I Love Lucy	CBS
2. Texaco Star Theater	NBC	2. Arthur Godfrey's Talent Scout	CBS
3. I Love Lucy	CBS	3. Arthur Godfrey and His Friends	CBS
4. The Red Skelton Show	NBC	4. Dragnet	NBC
5. The Colgate Comedy Hour	NBC	5. Texaco Star Theater	NBC

October, 1953-April, 1954		October, 1954-April, 1955	
1. I Love Lucy	CBS	1. I Love Lucy	CBS
2. Dragnet	NBC	2. The Jackie Gleason Show	CBS
3. Arthur Godfrey's Talent Scouts	CBS	3. Dragnet	NBC
4. You Bet Your Life	NBC	4. You Bet Your Life	NBC
5. The Milton Berle Show	NBC	5. The Toast of the Town	CBS

October, 1955-April, 1956		October, 1956-April, 1957	
1. The \$64,000 Question	CBS	1. I Love Lucy	CBS
2. I Love Lucy	CBS	2. The Ed Sullivan Show	CBS
3. The Ed Sullivan Show	CBS	3. General Electric Theater	CBS
4. Disneyland	ABC	4. The \$64,000 Question	CBS
5. The Jack Benny Show	CBS	5. December Bride	CBS

Source: A.C. Nielsen Co.

Independents

(Continued from Page M-14)

tions and enough of the large markets, it simply isn't viable." Syndicated shows are sold on a station-by-station basis, usually by a distributor who puts together an "ad hoc" network consisting of both independents and network affiliates.

Ad hoc networks generally consist of only 50 to 60 stations, says John Doscher, vp-director of sales for SFM, a New York-based syndication company. This translates into an average clearance of about 70% of the markets. A network's average clearance is more than 90%, and networks offer the bonus of simultaneous showing, while stations participating in ad hoc networks air their wares at varying times.

Syndication, however, offers other features for advertisers. Greater versatility in programming and more flexible prices are two of the greatest enticements.

The competitive prices attract many to syndicated advertising, although the cost-effectiveness of barter syndication has recently come under attack. Bartered programs, unlike syndicated programs sold for cash, are given to stations, usually free of charge, in exchange for the airing of presold commercials; the station commonly retains some of the commercial time for itself.

Barter "plays some role in approximately two-thirds of the dollar volume of syndicated programming," says Henry Siegel, chairman of Lexington Broadcasting Services and co-founder of the Advertiser Syndicated Television Assn.

Blair Television, a company

that sells national advertising for tv stations, issued a controversial report in November charging that advertisers pay between \$3.03 and \$26.74 per thousand households for barter programs, as opposed to \$2.20 to \$4.83 for network.

Mr. Siegel has said the Blair report "isn't worth the paper it's printed on." He maintains that "because syndication gets less coverage and sometimes lower ratings than network shows, we must make up the difference by price. Typically, an agency or advertiser negotiates a deal with us based on a cost of one-third to one-fourth lower than network."

As a syndicated show gains popularity, however, the price tag does indeed climb to near-network proportions. "Entertainment Tonight," for example, now in its third year and averaging

a national rating of 15.4, reportedly raised its price \$10,000 this season to \$55,000 for a 30-second spot.

Nevertheless, advertisers appear to be sold on syndication, and price is invariably given part of the credit. "Both network and syndication reach the same audience, and syndication's cost per thousand is often lower," says Jack Wishard, vp of Procter & Gamble Productions in Los Angeles.

The nation's largest advertiser, Procter & Gamble, is one of syndication's most ardent admirers. The company made tv history in 1983 by buying a syndicated package of nearly \$20 million, which included three 30-second spots per telecast of "Fame" and \$5 million of time on Metromedia's "Thicke of the Night."

Another syndication lure is its

willingness to aim at specific audiences, particularly female and younger viewers, while the networks concentrate on larger audiences. INTV claims that independents surpass affiliates in reaching the young adult audience (18 to 49 years of age) in all time periods except prime.

Insiders believe that syndication's continued success will depend, at least partly, on its ability to keep its programming fresh. As syndicators grow bigger, they might well be wary of becoming like the networks. And while no one seriously believes that independent television will ever put the networks out of operation, if it plans its attack wisely it should see more of the networks' audiences—and their advertising dollars—in the future. As it stands now, independents and syndicators alike are more than ready for prime time.

Exec exit stuns U.S. Tobacco

By GAY JERVEY

The abrupt resignation Jan. 27 of Barry Nova, the well-versed and widely respected president of U.S. Tobacco Co.'s tobacco division, stunned not only Wall Street and competitors but company insiders as well.

His departure also fueled speculation as to the status of Skoal Bandits, the company's newest—and to date successful—attempts to lure smokers into the world of smokeless tobacco (see accompanying story).

Mr. Nova's exit did not appear tied to 1983 earnings which, when reported last week, had jumped 27.7% to \$70.6 million from \$55.3 million for 1982. Sales climbed 19.5% last year to \$382.7 million, compared with \$320.4 million a year earlier.

In moves said to be unrelated to Mr. Nova's departure, two other tobacco division marketing executives, marketing director Per Lindqvist and marketing services director William Nelson, have departed.

Mr. Lindqvist was reassigned to U.S. Tobacco Co.'s international division and Mr. Nelson left the company abruptly Feb. 1. Successors have not been named. A company spokesman said he did not know the reason for Mr. Nelson's termination, but stressed it was not tied to Mr. Nova's leaving.

Sources close to U.S. Tobacco hinted that Mr. Nova was asked to resign as president of the tobacco division, as well as from the company's board, due to a rift between him and Louis F. Bantle, chairman

and president of the parent company. One source said the two may have had disagreements as to who should take the credit for company achievements.

For the time being, Mr. Nova will be succeeded by Manuel Leitau, an 18-year company veteran, most recently was senior vp-finance, a title he will retain.

Mr. Nova, who had been with the Greenwich-based company for 10 years, the last two as the tobacco division president, left immediately after resigning Jan. 27. "It was a productive time both for me and the company, but in the end, Louis Bantle [U.S. Tobacco's chairman] did not have a sufficient confidence level in me," he said in a telephone interview.

Mr. Bantle could not be reached for comment. Sources say, however, that the chairman has indicated that he and Mr. Nova had some differences of opinion, some of which had been building over time.

Indeed, Mr. Nova, who showed animosity toward neither Mr. Bantle nor U.S. Tobacco, stressed that his exit was a matter between him and Mr. Bantle. It did not, he said, signify sweeping corporate change, nor did it reflect disparate views concerning the Skoal Bandit, whose marketing blueprint for the next two years is solidly cast.

"It was a general feeling between myself and the chairman that it was not working out as it should be," Mr. Nova said. "It does not signify any further shakeup."

Despite that, analysts are nervous that too much turnover, however unrelated, comes at a critical

time in the Skoal Bandits introduction. As such, they say they will feel more "comfortable" once they determine how—or if—the management changes will affect UST's corporate strategy.

"Under Barry Nova, the division created one of the strongest brand franchises I have ever seen with Skoal Bandits, whose brand name in less than a year is second only to Marlboro's," said Salomon Bros. analyst Diana Temple.

"But the company is on the brink of a major change, moving from a niche-marketing orientation to one involving a much broader consumer base," she continued. "What they do in terms of distribution, actually getting the product consistently out there, will be critical. Maybe that's what this is all about." #

Bandit adding testimonials

GREENWICH, CONN.—U.S. Tobacco Co. will break a new marketing effort for Skoal Bandit chewing tobacco on ABC's telecast of the Winter Olympics.

The second phase of Skoal's introduction is budgeted at \$30 million for the year with \$13 million going for advertising alone. It will feature testimonials of converts from cigarettes—culled from the agency's list of coupon respondents—who were won over to chewing tobacco by Skoal.

The campaign will run on all three networks and in a wide variety of general, mass-circulation publications.

Tv buys will be largely on sports



Illustrating how to use Bandits.

shows and specials until the fall, when the company will buy prime time.

The campaign is designed to attract new users—predominantly urban, white-collar and male. But according to John Chervokas, vice-chairman and chief creative officer of Warwick Advertising, New York, women also have seemed willing to try a Bandit.

Other advertisers (full list of sponsors on Page 1) that will break new advertising on the Olympics include Beatrice Foods, with its new corporate campaign (AA, Jan. 9) and Roman Meal Co., with a new nutritional campaign for variety breads (AA, Dec. 26). #

Allstate campaign jumping at fitness

(Continued from Page 1)

tant vp-advertising. The campaign of print advertisements and eight 30 and 60-second tv commercials hits its stride this month during televised coverage of the Winter Olympics in Yugoslavia.

Allstate has bought \$9.3 million in commercial time during Summer and Winter Olympics programming.

The campaign continues at a slower but steady pace through spring and summer, picking up speed again in late summer with coverage of the Summer Olympics in Los Angeles.

A total of 50 spots will appear during the televised games broadcast exclusively by ABC.

The campaign also includes commercial time during early evening, early news, prime time, late news and late-night programming. Print ads are scheduled to appear in *Better Homes & Gardens*, *Country*

Living, *Ebony*, *Money*, *Newsweek*, *People*, *Runner's World*, *Smithsonian*, *Sports Illustrated*, *Sporting News*, *Southern Living*, *Sunset*, *Time*, *TV Guide* and *U.S. News & World Report*.

Leo Burnett USA, Chicago, is the agency.

The campaign is a product of long-range planning, Mr. Flieder said. The financial commitment to purchase the Olympic network time had to be made in 1981, during a time of economic stress in the nation and the insurance industry. And it represented "not a gamble, but a calculated risk" by Allstate, Mr. Flieder said.

After extensive consideration of political, economic and industry factors, the decision was made to buy the Olympics package because "we thought there would be great feelings about [the Olympics] being back in America," he said. "We really had confidence that things would turn and we'd ride the wave

with that."

The 1984 budget represents about a 20% increase over 1983, most of the increase due to higher costs of network tv time, Mr. Flieder said.

The upbeat commercials blend a sales message with humor and a hint of cheerleading as characters run through the paces that have put them in a special discount or low-rate category for their Allstate insurance.

In one commercial, produced in both 30 and 60-second versions, a paunchy over-30 man drags himself out of bed and into gear for a morning run with his ever-eager dog.

As the character huffs and puffs through neighborhood streets, a voiceover hails the fitness effort and reminds the viewer that such an endeavor can pay off in lower insurance costs for Allstate policies.

This marks the first time since 1976 that Allstate has used 60-sec-

ond commercials in other than a test situation, said Bob Gorman, senior advertising manager.

"We decided that we needed 60 seconds to set the over-all mood and tempo of the campaign," Mr. Gorman said.

The longer commercials will appear primarily during the Olympics programming.

The Olympic year advertising campaign will be enhanced by a corporate pr campaign that will include sponsorship of activities or events in a variety of market areas, according to Allen Goldhamer, division manager-corporate relations.

States in which market areas have been targeted for heavier advertising and pr efforts include California, Illinois, Texas, Ohio, New York and Florida—states where the market and governmental regulations provide an especially attractive environment for sales growth. #

Marketers' Olympic link a hit already

(Continued from Page 1)

than male (31%) indicating such an inclination.

The most encouraging statistic for advertisers may be that support is strongest within the prime middle-income group.

Nearly 40% of respondents with annual incomes between \$20,000 and \$40,000 said a company's Olympics sponsorship might positively influence their buying decisions.

Sponsors' corporate images as well as sales will get a boost. Nearly 44% of the adults polled said Olympics sponsorship raises their opinion of a company. Half the sample (49%) said the sponsorship doesn't affect their opinions.

Consumers also proved themselves to be surprisingly aware of which companies have ties to the

games.

Although some feared the large number of commercial sponsorships for this year's games would create its own brand of clutter, advertising by Olympics sponsors instead has broken through the clutter.

Better than 70% of the consumers polled said they were aware of having seen, heard or read advertising in which a marketer indicates it is a sponsor or supplier for the 1984 Olympics.

By comparison, only 59% of the adults in an earlier ADVERTISING AGE survey recalled seeing advertising that uses a celebrity presenter or spokesman (AA, Nov. 7).

Much of the Olympics-tied advertising already airing has appeared during sports broadcasts. This may explain why over-all

awareness of such advertising is slightly higher among men (74% recall) than women (69%).

The highest recall is among persons aged 25 to 34 (83%); the lowest, among those aged 65 or older (55%). Awareness also is significantly higher among whites (74%) than among blacks (58%) or Hispanics (53%).

Of those who said they had seen, heard or read advertising tied to the Olympics, 57% were able to name specific product or service advertising mentioning sponsorship. Twenty-two products or advertisers received at least 1% of total mentions.

Dominating the list of advertisers named was Levi Strauss & Co., with 13.2% of first mentions. The company has made one of the heaviest investments in the games,

supplying all U.S. participants with outfits (on which the Levi's logo is stitched) as well as a multi-million-dollar ad and promotion campaign.

Among the other most frequently named advertisers were Budweiser (4.1%); M&M's (3.8%) and Snickers (3.5%), both products of the official snack-foods company, M&M/Mars; Coca-Cola (2.9%); United Airlines (1.9%); Wonder bread (1.8%); Canon (1.8%); McDonald's (1.7%); and Fuji film (1.4%).

Several of these and other sponsors won't begin full-scale Olympics-tied advertising until this week. But consumer perception of sponsor "overkill" so far has been minimal. Less than 20% of the adults surveyed said they have seen too much advertising tied to this year's games. #

Mary Kay to increase incentives

DALLAS—Because of softness in recruiting new consultants for its direct selling of cosmetics, Mary Kay Cosmetics is making some changes to put its marketing program back in the pink.

The company, based here, has seen a decline of its worldwide beauty consultants from 196,755 in 1982 to 194,586 in 1983. To increase incentives for both recruiting and sales, beginning March 1, the company plans to change its commission structures compensating recruiters, increase sales unit bonuses and introduce a new car program.

Mary Kay traditionally has awarded pink Cadillacs and pink Buick Regals to sales directors only. The new program will allow outstanding consultants to earn a nonpink car of undetermined model.

Effective April 9, more changes involving discount structures will be instituted, and next October, the company plans to upgrade requirements for sales directors.

Mary Kay's fourth-quarter sales and earnings fell 13% in 1983, to \$72.1 million and \$7.7 million, respectively. By improving its incentive plans, the company hopes to not only stimulate sales and recruiting efforts, but also continue its long-range plans for updating marketing strategies.

Advertising for Mary Kay, according to the spokesman, is under evaluation. The company has not bought any tv for the first quarter, and is using "minimal magazine advertising," he says.

Bozell & Jacobs/Southwest handles Mary Kay, which spent \$5.7 million from January through September, 1983, according to Leading National Advertisers. #

Beecham to add light Jovan musk

CHICAGO—Beecham Cosmetics, a wholly owned subsidiary of Beecham Group, will introduce Jovan Whisper of Musk with a \$4 million tv, radio and print advertising campaign via Zwirner & Wagner.

Jovan, acquired by the Beecham Group in 1979, originally built its business on Musk Oil, which was introduced in 1972.

Two years ago, musks appeared to be once again in vogue when Chesebrough-Pond's Prince Matchabelli division introduced Aviance Night Musk, targeting existing musks, including Musk Oil, among its competition.

At that time, Jovan Musk Oil had a 54% share of the estimated \$100 million segment, Coty a 24% share and Houbigant had a 16% share.

Last year Chesebrough credited the 1982 introduction with contributing to improved fragrance sales in the Matchabelli division, although those sales were not broken out.

Like Aviance Night Musk, Jovan's Whisper of Musk is a light scent, an updated version of the heavier musks popular in the late 1960s.

Besides advertising, Jovan will support its newest fragrance with a 31 million-piece sampling program through magazines and stores.

Also, Max Factor & Co. is introducing Magical Musk by Toudjors Moi. It will be lightly advertised, sources say. Wells, Rich, Greene handles. #

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The International Newspaper of Marketing

February 13, 1984



Special Report
Financial Services
Marketing: New strategies pay off
— Page M-9

Corporate CloseUp
SFN Companies—
a textbook case of growth
— Page 4

Forum
Wanted: More time for creative inspiration
— Viewpoint section

Candid conversation

A 'new' Fred Silverman looks ahead

Still active in tv. but more relaxed, less edgy — Magazine

NEWSPAPER

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FMJF
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WASHINGTON DC 20014

Midseason tv series show ratings promise

By JAMES P. FORKAN

NEW YORK—With the still-young midseason schedule and the February sweeps yielding a few surprises, the focus of network tv strategies already is changing to the spring-summer prime time season.

Ratings front-runner CBS-TV is the first to unveil major lineup fixes effective next month. Runner-up ABC is second.

Prime time's "second season" traditionally is a rather unexciting time, yielding few successes, but some agency veterans think this year will be a departure, with NBC's "TV's Bloopers & Practical Jokes" and "Riptide" plus ABC's

"Foul-Ups, Bleeps & Blunders" and CBS' "Mickey Spillane's Mike Hammer" shaping up as hits in the early rounds.

"Bloopers" continued its winning streak into Feb. 6, with its 21.3 rating and 30 share beating ABC's movie "Arthur," which outdid CBS' "Scarecrow & Mrs. King." NBC went on to receive its best A.C. Nielsen Co. results on Monday since mid-November, as "Little House on the Prairie's" so-called "farewell" movie, at 22.0/32, easily swept runner-up ABC.

Since January, agency executives have noticed some possible upsets in the making. These include ABC's "Three's Company," whose slump may have led to the

major cast overhaul set for this fall, and "Hart to Hart," hurt for several weeks by its sluggish lead-in series, strong CBS tv movies and gains by NBC's "Remington Steele."

The latter series had been expected to lose that Tuesday battle from the start since "Steele" and "Hart" appeal to similar upscale, young-adult demographics, admen said. Several buyers see that battle as worth watching.

ABC, collecting its fifth weekly victory as it headed into the Winter Olympics, noted that its 3.4-point margin over CBS' 16.2 Nielsen rating average for the week ended Feb. 5 was the second-big-

(Continued on Page 12)

Mingo-Jones work waiting in wings

Jackson strong without ads

By SUSAN SPILLMAN

"Actions speak louder than advertising" could well be the slogan of Democratic presidential candidate Jesse Jackson.

Although the black civil rights leader recently secured Mingo-Jones Advertising, New York, for his campaign, he hasn't spent a nickel on ads thus far.

Yet, as the campaign heads toward the first crucial votes, the *Boston Globe's* most recent poll shows Mr. Jackson is threatening Sen. John Glenn (D., O.) for second place in New Hampshire's Feb. 28 primary race.

According to the Feb. 5 poll, former Vice-President Walter F. Mondale and Sen. Glenn ranked first and second with 37% and 16% of the vote, respectively, while Mr. Jackson pulled in 10.2%

of the vote.

By contrast, in mid-December, the paper's poll showed Mr. Mondale with 46% of the potential vote, Mr. Glenn with 16% and Mr. Jackson lagging with 6%.

Unlike the Jackson camp, the Mondale and Glenn campaigns have been spending heavily on advertising since the beginning of the year in both Iowa and New Hampshire, two key states. Aides to Sen. Glenn have said they had budgeted \$4 million to be spent in the first quarter. Mr. Mondale's forces were expected to spend as much.

The activity is likely to get even heavier as the campaigns head into the Iowa caucus Feb. 20 and the New Hampshire primary.

Mr. Jackson's rivals attribute his substantial boost in popularity to his single-handed role in gaining the release of Navy Lt. Robert O. Goodman Jr., whose reconnaissance plane was shot down in Lebanon.

Those same people believe public sentiment over Mr. Jackson's role in the early-January release of the officer will taper off.

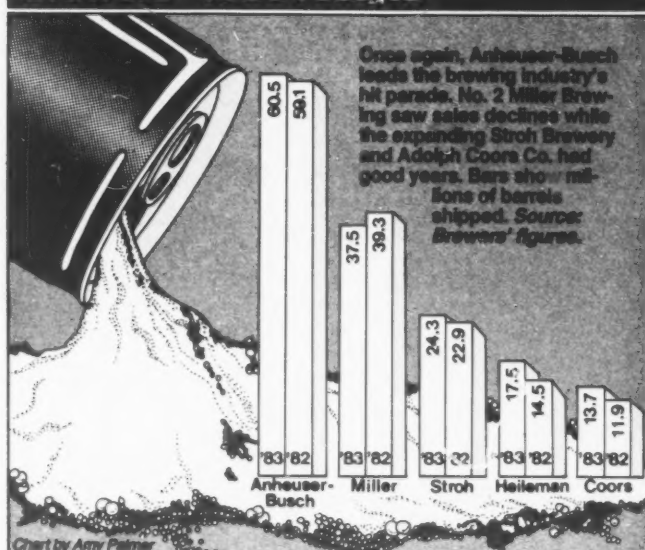
"We weren't surprised by the poll. Mr. Jackson may

(Continued on Page 69)



Democrats revive kids' tv issue. See Page 69.

Brewers' 1983 results



Beer makers try new tactics

By ROBERT REED

Brewing industry leader Anheuser-Busch is starting to play video-games while competitor Miller Brewing Co. plays a waiting game.

St. Louis-based A-B has entered into a licensing agreement that links the flagship Budweiser name to a videogame that will be unveiled this week by Bally Mfg. Corp., Chicago. The game, entitled "Tapper," will be available only in taverns, according to the agreement.

Meanwhile, Miller Brewing is waiting to see presentations from the three advertising agencies doing "exploratory work" for the ailing Miller High Life brand. Creative pitches will soon be presented from Leo Burnett USA, Doyle Dane Bernbach and Ogilvy & Mather, says a company spokesman. The brand is now with Backer & Spielvogel (AA, Feb. 6).

Both these moves come on the heels of mild 1983 selling gains for A-B, a drop for Miller and tepid over-all increases for the entire industry. As a result, brewers are in the throes of fine-tuning, changing and seeking new methods designed to wrestle away market share

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highlights

Monday, February 13, 1984

Toy Manufacturers of America is seeing robots and tie-ins leading the trends for next year at its annual Toy Fair in New York. See Page 6.

The American Advertising Federation has joined other media organizations seeking a repeal of the broadcasting "fairness doctrine." See Page 10.

Glamour is planning a special promotion keyed to the 10th anniversary of its "Outstanding Working Women" feature. See Page 52.

International Automobile Importers is taking on Pontiac and Mercedes in an \$11 million comparison ad campaign. See Page 56.

J. Walter Thompson USA has picked up advertising for Quaker Oats Co. but has lost Uncle Ben's Foods. See Page 60.

Barq's root beer executives are optimistic about the brand's future after spectacular results of

its ad campaign. See Page 64.

Procter & Gamble will be able to put more media punch into its sweepstakes promotions under a new Federal Trade Commission accord. See Page 64.

Arthur Treacher's Fish & Chips has emerged from reorganization under Chapter 11 with its fourth owner in five years. See Page 68.

Kitchens of Sara Lee is trying to capitalize on the success of its frozen croissant line with the introduction of filled croissants. See Page 68.

CORPORATE CLOSEUP

SFN Cos., armed with a boardroom mandate to diversify and thereby hedge against a softening textbook market, has purchased several companies in broadcasting and publishing. See Page 4.

INTERNATIONAL

Sony Corp.'s annual share-

holder meeting in Tokyo—normally a calm affair—erupted earlier this month over the marketer's latest Japanese ad for its Betamax videocassette recorder system. See Page 40.

Gillette Co. is getting ready to give BBDO International accounts in three European countries, and more business elsewhere, many sources believe. See Page 40.

The French Assn. of Advertising Agencies is challenging the French government's attitude toward new media and its policies concerning future tv channels, local radio, satellite and cable tv. See Page 41.

VIDEOTECH

The Big 3 tv networks, after a series of belt-tightening and re-

structuring moves, are pursuing policies of streamlining and prudent spending. See Page 50.

MAGAZINE

Meet the new Fred Silverman: From CBS to ABC to NBC and beyond, he's still in the prime of his productive career and a powerful figure in the tv business. See Page M-4.

Financial Services Marketing: Deregulation has added innovation in marketing to the vocabulary of banks, brokerages and other purveyors of money. See Page M-9.

Two commissioners of the Federal Trade Commission debate the pros and cons of the new deception policy bill the FTC passed by a narrow margin. See Page M-27.

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Braniff has a reason for singing

By TOM BAYER

DALLAS—Braniff Inc., now owned by Hyatt Corp., will begin air service March 1 without gimmicks, but will herald its resurrection with a Lynn Anderson-Beach Boys concert and a joint promotion with the March of Dimes.

With new marketing strategy, look and style, Braniff begins its \$10 million advertising campaign in 45 newspapers today, announcing that the new Braniff will be "up and running" March 1 with flights to 18 cities from the Dallas-Fort Worth hub.

After two weeks, Braniff will shift to the theme, "We're building the new Braniff around you."

Thomas Lagow, Braniff's senior vp-marketing, described the strategy as straightforward.

He said Braniff intends to give business travelers something for their money, in contrast to service offered to passengers with discount fares.

Mr. Lagow said Braniff will offer the same fares as its competition, both discount and coach, but, unlike the competition, will segregate discount and coach passengers, giving full-fare coach passengers a level of service Braniff

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